

# Young Players Cause of Recent Acts of Rowdiness on Diamond

**By TOMMY CLARK.**  
**N**OT since the time when the baseball magnates merely winked their eyes at rowdiness have there been so many breaches of deportment on the diamond as there are this season. These serious outbreaks between rival players on the field in the early season in view of the spectators have been so general that President Ban Johnson of the American League and Acting President Heydler of the National addressed themselves to the malefactors with promptness and determination so the days of wrangling will not return. The quality of aggressiveness is a good thing for a player and a club, but when it reaches the point of rowdiness the game is going to suffer. Below are some of the recent disgraceful acts on the diamond.

In Brooklyn Third Baseman Lennox of the Superbas made an unprovoked

Tigers tried to steal home with two down in the ninth and was caught in Catcher Carrigan of the Boston Americans and the runner had a mixup after the play was completed, the catcher striking at Moriarity as he lay on the ground. Other players got in before any harm was done, but it was necessary to spirit the Boston catcher from the park to avoid trouble.

More recently Joe Tinker of the Chicago Cubs and Second Baseman Egan of the Cincinnati Reds engaged in a lively scrap, Egan receiving the worst of it.

These recent scraps indicate that the young players are at fault.

It is a fact that the thin skinned youths have a hard row to hoe in the national game. Some of them have an exaggerated idea of their own importance when they get their first chance in fast company. They imagine that they are pretty near the

should be punished so severely by their club owners that there will be no repetition, because the extended suspension of a player often badly breaks up a team.

**National League Pennant Fight.**  
 The fight for the pennant in the National League promises to be as close next September as it was at the corresponding season last year, or closer. The race of 1903 was purely a three club affair, limited to the Cubs, the Pirates and the Giants, with all others outclassed. The battle for the flag so far has shown that there are more than three clubs to be reckoned with this year. All the second division teams have been strengthened, and there is not a club in the entire list just now that can be called a joke club. The Cincinnati Reds have shown marked improvement, and the St. Louis Cardinals have been playing with the power any die sports under the magnetic inspiration of Brenanhan. The Boston, though a purely second division club, have been putting up more energetic ball than they did in 1903 and bid fair to upset many a good club. The Brooklynns have been playing better ball than for some years and will probably continue to do so. None of these clubs has any reasonable hope of winning the pennant this year, but the fact that they are all stronger gives the race an interesting aspect.

So far the Pirates look the strongest. A peek at the Pittsburgh statistics is enough to convince one that the Pirates are one of the best balanced teams that Manager Fred Clarke ever commanded, and he has handled some pennant winners. Young Miller on second sack is constructed according to specifications. "Big Bill" Abstein, the former Providence player, who is holding down the initial corner for the Buccaneers, is the best the team has had since "Kitty" Bransfield was handed to the Phillies in 1906. Bill is filling all the requirements expected from a man holding down sack No. 1.

The shift that put Tommy Leach, the former third baseman, in the outfield has added batting strength to the team. Jap Barbeau, his successor, plays ball according to the company he keeps. A few seasons ago he essayed to cover third and short field for the Cleveland Naps. He made so many misplays that he was sent back to the minors. Barbeau always could bat, and he became competent as a fielder. Now he is back with the big show and going along well, because his associates are all playing championship ball. There is a youngster at short, John Honus Wagner, who promises to eclipse all previous records in the batting line before the season closes. This game fellow in a recent game made five hits in six times at bat and managed to steal second, third and home in one trip around the circuit. Honus is mauling the sphere at a 400 clip.

Clarke's pitching staff is in excellent shape. With Willis, Maddox, Camnitz, Lellich, Adams, Frock and the veteran Phillippe and Leever, the Pirates have one of the strongest twirling stiffs in the league.

It is a harder hitting combination than the Chicago Cubs. The players are not so crazy about the big sums of money and do not own so many orange groves, gold mines, shoe stores, etc. It will be going to be a big handicap to the world's champions in their fight for a fourth pennant. They are not the same happy and industrious family they were before they became rivals of Mr. Rockefeller. There are breakers ahead for them. The club that the Pirates will have to



**HARRY LORD, STAR THIRD BASEMAN OF THE BOSTON AMERICANS.**

beat is the Philadelphia outfit, according to the present outlook. But it is going to be a close race all the way through, and important changes are likely to take place from time to time.

**Chicago Americans' New Pilot.**  
 To judge from his method of handling the team in the first few weeks of the baseball season Catcher Billy Sullivan is picked as an able successor to Fielder Jones as manager of the Chicago Americans. When it comes to knowledge of the game and ability to handle men Sullivan will prove just as efficient as Jones. Of course the work is new to him in a way, though he has always been Jones' principal adviser, and perhaps his additional duties will interfere with his work, but there is no one on the Chicago team so well fitted for the position as Sullivan.

It has been argued that a catcher has too much to do in filling his position—that is, if he be an intelligent one—to look after a ball team, but Sullivan is a man of capacity and may be able to do both.

the course at most embarrassing and unexpected moments. I have tried every remedy I could think of, but as a natural result I have had a great deal of experience in playing out of trouble, especially from the long grass and clover which border most of the holes on American courses. Thus I was obliged to get out as best I could and have had to make a sort of study of the shot.

"During the championship at Wheaton many men who had watched the play asked me what club I used to get out of the grass with. They are the type of player that carries a heavy mangle or patent iron of some sort, which they always use in long grass, whether the lie be good or bad or whether it is fifty or 200 yards away from the green. It really astonished them when I answered that I used every club in the bag for long grass shots, including driver and putter, the selection of the club depending on the conditions of the shot to be played. Of course some lies in the long grass are so bad that it is necessary to play a tearing shot with a niblick for the nearest fair green, but I have found the average long grass shot to be far from the bugaboo that it is supposed to be. I do not know another shot in the game that rewards skillful play better than the long grass shot."

## GOLF IN FRANCE.

**Joe Lloyd Says Game Is Making Rapid Strides on Continent.**  
 Those who imagine that the increase in the popularity of golf is confined to Great Britain and the United States should have a talk with Joe Lloyd, the professional of the Essex County club at Manchester, Mass. Lloyd has been the professional there during the fourteen years the club has existed, and he has also acted in the same capacity at the Pau Country club, in the south of France, for twenty-four years. He is at Essex county in the summer and at Pau in the winter. He says:  
 "The popularity of the game over there is steadily increasing. Twenty-four years ago there were practically no golf courses in the country; now there are several excellent links and the number is steadily growing larger. At Versailles one of the largest and best clubs has a membership of nearly 700."  
 "At Pau a majority of the members are Americans, English and French, with a sprinkling of Russians, Italians and Spaniards. The English are not so numerous as in former years, for they have found they can get better courses in their own country. The French courses are somewhat crude at

present, but with the development of the game they are being improved."  
 Lloyd is an Englishman and received his training at the Royal Liverpool Golf Club, of which the Duke of Connaught is president. He left England in 1883.

## SULLIVAN ONCE A SHORTSTOP

**New Manager of White Sox Was Not Always Behind the Bat.**

William Sullivan, the new manager of the Chicago Americans, was born Feb. 1, 1875, at Oakland, Wis. He attended school at Fort Atkinson, Wis., and played ball on the team. As a youngster he was a shortstop. When the team was on a barnstorming trip its regular catcher was injured. Sullivan went in and worked, although the position was new to him.

His first big engagement was with Edgewater, Wis. It was in 1897 that he joined the Dubuque (Ia.) club under Cantillon. He remained there for one year and then went to Columbus. Its franchise was transferred to Grand Rapids the next year, and in the latter part of 1899 Sullivan was sold to the Boston Nationals.

During the baseball war at the close of the 1900 season Sullivan "jumped" to Charley Comiskey's White Sox and has been with them ever since. He had one of the best years of his career in 1903. He took part in 137 games—more than any other catcher in

the league. Sullivan fielded 985 and batted 191.

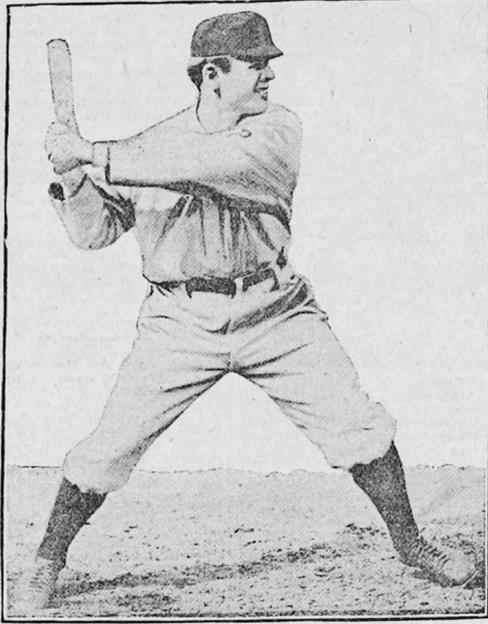
## PINCH HITS WHEN NEEDED.

**Praise For Man Who Makes Them When They Do Most Good.**

One of the most remarkable characters found in baseball is the pinch hitter, the man who can clout the package when men are on bases, the manager on edge and the fans on their toes. He may have four at bats marked against him in a game without being credited with a hit because no one happened to be on the bags. He is one of those who can hit only in a pinch.

One of the faithful has paid the following tribute to the pinch hitter:  
 "I have followed baseball for some years, and the more games I see the more I wonder at the mental and nervous makeup of the man who is sent to the bat in pinches."  
 "The pinch hitter is the most wonderful player of them all. There are men who can go through game after game, hitting fairly well all the time, but the chances are they will not make a hit when it is most needed."

Bernard Shaw has broken out again. This time it is in the form of what he calls "a short dramatic sermon of an exclusively theological character." I will be seen shortly at the London Afternoon theater.



**OTTO KNABE, STAR BATTER AND SECOND BASEMAN OF THE PHILADELPHIA NATIONALS.**

assault on Infielder Knabe of the Phillies, and Lennox and Gleason, who took a hand, were suspended, while Knabe was cleared of wrongdoing and not punished. On the New York Americans' grounds Third Baseman Elberfeld, angry over a decision, attempted to push Umpire Tim Hurst away. Hurst, who is of a pugnacious temperament, resented this slight on his dignity by smashing Elberfeld in the jaw, and both player and umpire were subjected to a short suspension.

In Boston Cincinnati players showed their contempt for Umpire Cusack by using brute force. Catcher Roth of the Cincinnati Reds used his fist on the umpire with effect, and was promptly punished by Acting President Heydler, who also inflicted a suspension and fine on Manager Griffith and Outfielder Bescher of the Reds.

In Detroit recently Moriarity of the

whole works and that the league would cease to exist if they were out of the game.

To such recruits the chaff hurled at them by the old timers may be a trifle galling, but the sooner they learn that the things said during a game are seldom remembered the sooner are they likely to find their burdens growing lighter. Ball players cannot stand for a grouch, and they have no more use for a man who cannot stand "kidding." The latter is part of the game. Taking it in good part is just as sure a sign of the proper kind of nerve as refusing to jump away from the plate when the opposing pitcher bends one of his speedy ones in toward the batsman's body.

Players who will not reserve their personal spites and quarrels for private settlement and all who attack an umpire either in public or private

## "The Midnight Sons" Is the Aurora Borealis of the New York Summer Stage

[From Our New York Dramatic Correspondent.]  
**T**HE MIDNIGHT SONS" at the Broadway theater will undoubtedly shine with the glitter of the aurora borealis for months to come. The midnight sun in the frozen north shines about six months. Possibly "The Midnight Sons" of the unfrozen Broadway will shine as long if the metropolitan public, both permanent and temporary, continues to relish catchy songs, good dancing, kaleidoscopic color flashes and humorous eavesdropping.

The recent opening of the play, a variegated combination of specialties, choruses and dances, which could be well described as a summer stage cocktail, was a gala night in New York, for everybody and his sister was there to see and hear Blanche Ring, Leta Faust, George Monroe, Harry Fisher, Fritz Williams and Melville Ellis warm up in the rays of the calcium for an all summer sprint.

Glen MacDonough wrote the words of the play and Raymond Hubbell the music.

Miss Ring and Miss Faust carried off the feminine honor prizes in characteristic fashion, their songs "taking" instantly with the amusement craving populace.

Norma Brown, Linden Beckwith, Gladys Moore and Maybelle Meeker were also delightful in their respective roles.

fete at the Pounceuponham hotel, Billonaire Beach, Fla. It is a garden scene with the two balconies of the hotel in the background, permitting a full stage for the dances.

humor about "Gladys and her hunk of lunch" that makes such a hit with the women.

Two of the songs will prove popular. They were sung by Miss Ring

she has thus obtained substantial recognition for so many stage characters that in manuscript must have seemed anything but convincing. The step from light if genteel comedy to the sound dramatic vehicle Mr. Piner's play is said to be will therefore not call upon Miss Barrymore for any particular extra effort. Her part in the new Piner play should bring her the greater scope she has always wished for.

Miss Barrymore's first appearance in the Piner play will be at the Empire theater, New York, next season, following a brief return engagement of Maude Adams in "What Every Woman Knows."

Georgia Caine in "The Motor Girl." The Messrs. Shubert and Frank Hennessy announce that they have en-

## THE ACTOR AND THE AUDIENCE.

By Elsie Janis.

To be successful the actor must play on the sympathies and feelings of an audience, just as a violinist would on the strings of his instrument. If there is something the matter the response will be false just as surely as the note will be bad if the violinist fingers badly.

This knowledge of audiences and of the way to appeal to them has been the gift of all our greatest people of the stage. Sardou studied audiences more than he did plays, and so did Mansfield. George Ade knows people, and he is human. Therefore he strikes the human note in his play and interests us. A player can detect instantly if there is something wrong in a performance or with the audience. There is a very subtle sort of telepathy which goes from actor to audience and from audience to actor that informs each of the exact state of what the statesmen would call the entente cordiale.

If the audience is uninterested or cold, then the actor knows immediately that his art has failed him. If the people in front are interested it helps the actor. Sometimes with a great success like "The Fair Co-ed," which generally strikes people from the very first on account of its youthful atmosphere, an audience on a particular night will be unresponsive. No matter how hard the people on the stage may work, they feel that there is something lacking, and the performance suffers in spontaneity just that much.

## THE OBSERVATION CAR SCENE.

There are eight scenes in all, five in the first and three in the second act. The most interesting is that which closes the first act. It is called "The Honeymoon Express" and shows the rear end of a Pullman, crowded with pretty women, all singing while going at full speed. The effect is carried out with the help of moving pictures thrown about the car in such a manner that the car seems to be in motion.

The effect on the audience is strange. As the car rounded curves the first nighters held fast to their orchestra chairs. The sensation was that of being on the cowcatcher of a locomotive closely following the Honeymoon express.

A Theater Set on Stage.

The opening scene of the second act is the interior of a theater on the stage, showing the boxes, orchestra and first and second balconies. There are perhaps 250 people in the boxes on the stage, but the galleries are filled with people engaged for that purpose who have nothing else to do with the performance. There are also dummies in the background to give the effect of an immense crowd. The actors sing their songs and do their dances with their backs to the real audience, while the make believe audience joins in the choruses and otherwise helps out with the entertainment.

A beautiful scene is the "garden

## Star of "The Midnight Sons" and Characteristic Scenes, Broadway Theater, New York



**BLANCHE RING**  
**GEORGE MONROE ASPANSY BURNS**  
**JOHN D. MURPHY AS LILY BURNS**

"The Honeymoon Express."  
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"The Marvelous Millers" contributed their grotesque but none the less graceful waltzes and two-steps, and Gladys Moore, who resembles Genee, danced on her toes. There were numerous other specialties, including Melville Ellis, who played on a miniature piano, assisted by six girls who performed on pianos which they carried to the stage under their arms, and George Monroe with his boisterous

and are called "The Billiken Man" and "Rings on My Fingers." They went with such a swing that nearly everybody in the audience was whistling or humming them before the show was half over.

Miss Ring was called on to repeat the choruses half a dozen times. Miss Faust's best song was "The Sou-brette's Secret," done in the banquet scene in the first act. The dance

## NEW PLAYS FOR OTIS SKINNER.

Otis Skinner is abundantly supplied with new plays, according to authentic reports. Booth Tarkington has written a play for him for one. The author of "The Man From Home" has collaborated with his friend and partner, Harry Leon Wilson, on a new and up to date American play in which the principal character is intended for Mr. Skinner's use.

Another play which the actor has under consideration is the work of Mrs. Josephine Parker, wife of a professor of chemistry at Harvard university. This, it is rumored, is a romantic drama of the type made popular by Fechter and Davenport, the giants of the palmy days in romantic drama. Still another new play of which Mr. Skinner thinks highly is a drama of the Spanish Inquisition from the pen of Lloyd Osborne, the stepson of the late Robert Louis Stevenson. There is no likelihood that Otis Skinner will be seen in any of these plays until next September, when he will again begin a New York engagement under Charles Frohman's management. He will continue for the balance of the present season in his present play, "The Honor of the Family." His tour will continue well into June and will cover all of the important cities of southern California and the north-west.